

MUSEUM NEWS

PUBLISHED BY THE
TOLEDO MUSEUM OF ART
NOVEMBER . . . 1908



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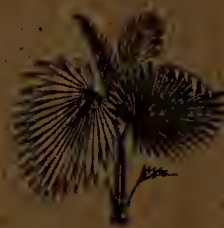


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Vol. II No. 1

TOLEDO, OHIO

November, 1908



WINTER, by Ernest Lawson
In the Exhibit of "The Eight" now at the Museum

THREE EXHIBITS NOW HUNG

At the Toledo Museum of Art Which
Should be Seen by Every Member.

The exhibitions now hanging in the Museum galleries will remain until November 25. They are all of them important and interesting. Any one of them would be sufficient to attract art lovers. In the front gallery on the first floor are hung forty oils and pastels by Hugh H. Breckenridge, full of rich color, pleasing composition, and all charming in subject.

Hugh H. Breckenridge was born at Leesburg, Va. He studied in the schools of the Pennsylvania Academy at Philadelphia, and under Bougereau, Ferrier and Doucet in Paris. He was awarded a European scholarship by the Philadelphia Academy of the Fine Arts, and he won the first Toppan prize at that institution. He was awarded an honorable mention at the Atlanta Exposition, 1895; the Pan-American Exposition, Buffalo, 1901; the Corcoran prize at Washin ton,

D. C., 1903; and the gold medal at the Art Club of Philadelphia, 1907. He was a member of the jury of selection for the Pan-American Exposition at Buffalo, and was a member of the international jury of awards at the World's Fair, St. Louis, 1904.

In the two rear galleries on the first floor are sixty-eight pictures by a group of American artists known as "The Eight"—Arthur B. Davies, William J. Glackens, John Sloan, Robert Henri, Ernest Lawson, Everett Shinn, Maurice B. Prendergast and George Luks.

These men first exhibited in New York, where their collected work created a good deal of sensation in art circles. In another column of the News is printed a very interesting article on this exhibit by the art critic of the New York Sun. Our members should not fail to read that article, as it will give them some understanding of the attitude of "The Eight" towards their art.

The third exhibit will be found on the second floor, consisting of thirty-eight water colors by Boutet de Monvel, one of the foremost of the French illustrators. These pictures illustrate the life of Jeanne d'Arc.

Boutet de Monvel was born in Orleans, France, in 1850. It is an interesting circumstance that the grandfather of the family came to this country and fought for American independence as a captain of engineers with the French allies. The artist was awarded medals in Paris salons in 1878 and 1880, and at the Expositions of 1889 and 1900. In 1897 he was decorated with the Legion of Honor. Writing of his work, Dr. Charles M. Kurtz, of the Albright Gallery, Buffalo, says: "There is scarcely another artist living who draws with such sureness and with such delightful spontaneity and purity of line. His work is charming in its simplicity. His compositions are admirable in their balance and are exquisite in their refined, beautiful, harmonious coloring.

The three exhibits come to Toledo from various sources. That of "The Eight," after being shown in New York, was exhibited during September at the Chicago Art Institute. The Breckenridge collection was at the Heron Art Institute at Indianapolis all summer, and the Boutet de Monvel pictures were shown at the Detroit Museum of Art before coming to Toledo. Every member of the Museum, and in fact every citizen of Toledo, should see these important exhibitions. The hours are 9 to 12 and 1 to 5 daily, Wednesday evening from 7:30 to 10 and Sundays from 1 to 6 o'clock.

THE NEW YORK SUN CRITIC

Has Some Interesting Things to Say About Our Present Exhibit.

The following extract from the New York Sun on the exhibit of "The Eight," now hanging in our galleries, should be read by our members. It says:

"Their names are Arthur B. Davies, William J. Glackens, Robert Henri, Ernest Lawson, George Luks, Maurice B. Prendergast, Everett Shinn and John Sloan. With the exception of Prendergast, who hails from Boston, they are residents of New York. Not gathered together as rebels, for several are members and associate members of the academy. Nor is this exhibition a protest against academic traditions, a salon of the unhung. Without exception, every man of the group is known to picture lovers at current exhibitions, even at the academy. This preamble merely to clear the air of cant and sensationism; there is no more deadly cant than the pose of persecution, of genius unappreciated. Furthermore, while several of these men have been refused at the academy, there are thous-

ands who keep them company. An unfortunate impression is abroad that the eight painters are a howling band of Indians thirsting for the scalps of academicians; like that noisy crowd so unerringly portrayed by Zola in "His Master's Piece." Nothing could be further from the truth. Nor are they like the "Ten American Painters" welded into a permanent association. The eight are not incorporated; this may be the last foregathering. Not one is like another in the expression of his talent. Individualists all, they differ in their work as well as in technical methods. To call them impressionists would be a misnomer, though strictly speaking any artist is an impressionist or he is not worth his salt.

"It was in 1885 or thereabout that Messrs. Durand-Ruel gave an exhibition of Monet, Cissley, Pissarro and other now classic impressionists. Great was the wail that arose. Purple with suppressed laughter, polite persons groped their way out into the avenue. It was too much. Nowadays we shake our grizzled locks over the extravagances of the youngsters who depart so widely from the sound academic workmanship of Monet—who, as George Moore says, was not an original, but a marvelous manipulator of paint; Monet, serene, golden; Pissarro, Cissley, and others of the 1867 set. Any young painter recently returned from Paris or Munich—the Munich of the secessionists—would call the exhibition of the eight painters very interesting but far from revolutionary. If some of us sit up now aghast, what will happen to our nerves when Cezanne, Gauguin, Van Gogh, appear?

"Therefore let us be catholic. Let us try to shift the focus whenever a new personality swims into our ken. Let us study each man according to his temperament and not ask ourselves whether he chimes in with other men's music. This giving of marks in schoolmaster fashion should have become obsolete centuries ago. To miss modern art is to miss all the thrill and excitement that our present life holds. It is not everyone who can truthfully enjoy Coreggio and Manet, Botticelli and Homer Martin. But don't we wish we could! Ready-made admiration, as George Saintsbury pointed out in his essay on Baudelaire, is fatal to young minds. Nevertheless we should cultivate a broader comprehension of schools, styles and personalities. You will not at first grasp the subtle harmonies of Arthur Davies, while George Luks' macaws will stab you in the optic nerve. And that leads us to an admission. When fairly within the galleries you are appalled

by the clashing dissonances, by the jangling and booming of eight differently tuned orchestras. These galleries are rather intimate. There is a muscularity and outdoor atmosphere in many of the canvases that seems to demand a ten-acre field."



ANCIENT CLAY LAMPS

An Interesting Collection Added to Our Permanent Exhibits.

We have just secured for our permanent collection, through Professor George N. Olcott, of the Department of Roman Archaeology of Columbia University, a collection of thirty-three early clay lamps from Rome, Sidon and Tyre, dating from the first to the fourth centuries. A few of the forms are illustrated in the accompanying cut.

The principal parts of the ancient Roman lamps are the reservoir or body which contained the oil, the flat circular top known as the discus, sometimes with an ornamented rim, the nozzle with a hole for the insertion of the wick and the handle, which was not indispensable. The discus was a filling hole for pouring in the oil, sometimes protected by a cover or stopper, the wicks were made of a plant known as verbasum. The illuminant was a vegetable oil.

Nearly all lamps coming down to us have been found in tombs. These ancient lamps,

as are those in our collection, were ornamented with mythological, literary and other subjects on the discus. On the early Christian lamps the name of Christ frequently appears, and we have one such dating from the fourth century. On the bottom of the lamps it was the custom at times for the maker to stamp his name. Several of our lamps are marked with the signature of Fortis. Similar examples are to be found in the British Museum. They tell a mute story of the commercial activity of ancient times, inasmuch as the Fortis lamps have been dug up at Lyons and elsewhere in France, at Nimeguen in Holland, at Cologne, Mainz and other localities in Germany, in Spain and even in London, as well as in Rome and the rest of Italy. Our lamps will be on exhibition as soon as we can secure suitable cases for their display.

LETTER OF APPRECIATION

From the Colored Citizens of Toledo to the Trustees.

During one of the exhibitions last season, in which were a number of pictures by the noted painter of the colored race, Henry O. Tanner, a reception was held at the Museum at which were present over six hundred of our colored citizens. It was one of the most enjoyable and significant events of the season. It is with pleasure the trustees have received the following letter:

"To the Trustees of the Toledo Museum of Art:

"Sirs: The People's Forum, through their committee, desire to express their high appreciation of the kind invitation extended to the colored people throughout the city, to attend a reception and view the paintings of the greatest negro artist, Henry O. Tanner, Friday evening, March 20, 1908. That it was a success far beyond our most sanguine expectations, is not only a gratification to us, but demonstrates that the beautiful things in life are eagerly grasped when the opportunity is presented. We wish to especially thank Mrs. Stevens, whose thoughtfulness and kindly courtesy added much to the evening's pleasure.

"Very truly yours,

Mrs. O. G. FIELDS, *Chairman.*

Mrs. J. D. STEWART,

Rev. A. L. HARRIS,

A. A. YAYNE,

W. A. MCCOGLIN,

Committee."



°° MUSEUM NEWS °°

Toledo Museum of Art

E. D. Libbey.....President
 Robinson Locke.....Vice President
 I. E. Knisely.....Treasurer
 EDITED BY GEO. W. STEVENS.
 Director of the Toledo Museum of Art.

Published Monthly by the Toledo Museum of Art. Subscription, fifty cents a season in the United States, postage prepaid. Foreign subscriptions, 75 cents. Single copies, 10 cents.

Advertising Rates made known on application.

Address all subscriptions and business communications to Business Manager, Museum News, Museum of Art, Toledo, O.

All literary or news communications should be addressed to The Editor, Museum News, Museum of Art, Toledo, O.

Vol. 2, No. 1. TOLEDO, O. Nov. 1908

EDITORIAL

In the first place, pay your dues, if you have not already done so. The winter coal men say they will not wait, art or no art; the man who collects electric light bills is insistent, and the expressman, when he dumped the one hundred and eighty pictures in the present exhibit at our outward doors, scoffed at our check—he wanted real cash in the hand. Yes, it costs money to run an art museum—real money. We make a little go a long way, but we must have that little. Our members all intend to pay their portion of the expenses, but they forget or put it off from day to day or think there is no immediate necessity. But there is—sit down right now and fill out your check, and then we will soar on roseate pinions to the cerulean dome of high and noble thought.

Report has just come to the Director that an itinerant peccing artist has visited several members of the Museum, saying that Mr. Stevens recommended his work and sent him. In this case, as in all similar cases, the ped-

dlers are falsifiers. We are besieged by every seller of pot boilers who arrives in the city for a list of names of possible purchasers. Such lists are never, under any circumstances, furnished. If it should ever happen that the Director has any special recommendations to make, he will do so in writing over his own signature.

As the Museum opens this season, it is with no feeling of uncertainty as to the wish of the people for an Art Museum. Toledo has demonstrated her desire in a practical way by supplementing Mr. Libbey's gift of \$50,000 by another \$50,000, and that, too, during a year which has been the hardest financial period in a quarter of a century.

Then Mr. Libbey, with a generosity which equals that of Mr. Walker, of Liverpool, who was knighted by the queen for his gift to England, gave to the Museum Association the beautiful piece of ground at the head of Scottwood Avenue on Monroe Street, to be known as Scott Place.

An Art Museum is one of the most significant institutions in the life of a community, and when a city is ready, willing and even eager to support a Museum, as is Toledo, then it takes its place among the great cities of the world. Every man, woman and child in Toledo who gave any amount whatever to the Museum, will feel a deep personal interest in the beautiful Greek building which will stand as a lasting monument to the intelligent appreciation of the people. It will be a center of artistic activity, and opportunity will be given for every kind of artistic expression.

In another column we give notice of the present exhibits now at the Museum, and also an extract from the New York Sun giving a very interesting opinion of the work of the famous group of painters who call themselves "The Eight," three score of their canvases now being shown in our galleries. They depict one of the most interesting phases in modern American art. The collection, when shown in New York, created widespread interest, and our members and all citizens who would keep in touch with the trend of the times, should grasp the opportunities our Museum is affording.

During December, it is announced in another column, we will hold at the Museum an exhibition of the work of Toledo artists. Many of the pictures will be for sale. It is the duty of Toledoans to patronize and encourage such local exhibitions. Prices will,

no doubt, be moderate, and coming just before Christmas, the purchases would serve admirably as holiday gifts and would contribute much to the encouragement of artistic endeavor in our city.

Since our last issue, the building committee has appointed as architects for the new Museum building, Mr. Harry W. Wachter, of this city, and Green & Wicks, of Buffalo. The latter were architects of the Albright Gallery in Buffalo, which is conceded to be one of the finest buildings in the country. As yet nothing definite has been decided in the matter of a design for our new Museum. The architects have been diligently at work and should within a short time have something to present for the consideration of the committees.

THE FINE GIFT

Of Mr. Theo. M. Davis, the Discoverer of the Royal Egyptian Tombs.

Mr. Theodore M. Davis, of Newport, R. I., whose explorations and excavations in Egypt during recent years have so enriched the knowledge of the world in the field of Egyptology, wrote us recently saying he took pleasure in sending us copies of the volumes covering his remarkable finds in the royal tombs of Queen Hatshopsitu and that of Louiya and Touiyou, in the Valley of the Kings. The finds in these tombs are the most important of recent years, embracing as they do, chairs, beds, chariots, vases and countless objects of rare workmanship, all in a perfect state of preservation. The books sent by Mr. Davis are illustrated with large plates in color by Howard Carter, which, together with the descriptive matter by Gaston Maspero, P. E. Newberry and Edouard Naville make them a most valuable acquisition. We have conveyed to Mr. Davis expressions of our thanks and appreciation.

THE FEDERATION ART CLASSES

The first meeting of the advanced Art History class of the City Federation of Women's Clubs met at the Museum on Wednesday afternoon, the 21st of October, at half after two.

Mrs. Stevens talked on Andrea del Sarto, and also on the exhibition now hanging in the Museum. Current events in the Art World were also discussed. The first meeting of the Beginners' Class of the Federation will be held on Wednesday, the 4th of November, at 2:30 o'clock. The subject will be "The Art of the Egyptians."



EFFET DE LUMIERE

By Jules Grun in Our Permanent Collection

We have on several occasions made mention of Grun's most fascinating painting, *Effet de Lumiere*, the gift of Mr. F. B. Shoemaker, which by reason of its wonderful effect of light bids fair to always be one of our most popular pictures, but heretofore we have been unable to reproduce it for illustration. The reason we have explained in previous issues, but again, briefly, it is because the shadows are blue and the highlights red and orange. Consequently, by the tricks of optics, chemistry and the camera, the dark blues take white and the light reds take black, just reversing things on the photograph and spoiling the picture. After many attempts and considerable doctoring, we are able to produce the above halftone cut, which gives a faint idea of this most interesting canvas.

THURSDAY TALKS BY MRS. STEVENS

Every Thursday afternoon during the season, at four o'clock, Mrs. Stevens will give a twenty minutes' talk on some subject of interest to those who come to the Museum. The first of these talks will be on Thursday, the 5th of November, and the subject will be the exhibition then hanging in the Museum.

THE U. S. NATIONAL MUSEUM

Has Requested an Exchange of Publications With Our Museum.

Our publications, modest as they are, and designed primarily for circulation among our own members, have attracted general and kindly attention in all quarters. Following will be found some correspondence self explanatory, from the Smithsonian Institution: "Director Toledo Museum of Art:

"Dear Sir: I am authorized to say that the United States National Museum is desirous of receiving 'The Museum News,' as it is issued, and in return will be glad to forward its Annual Reports regularly as they are published in the future, together with other of its publications in which you may be interested. A list of the publications of the Museum is sent under separate cover, in order that you may select those that you desire to secure.

"Very respectfully yours,

"CYRUS ADLER,

"Assistant Secretary in Charge of Library and Exchanges."

We were of course pleased to send copies of all our publications, and in due course of time received the following acknowledgement from Secretary Adler:

"Dear Sir: In acknowledging the receipt of your communication of the fourth instant, I am authorized to thank you for Numbers 3, 4 and 5 of the 'Museum News' for January to March, 1908, for the copy of 'Papyrus Libbey, an Egyptian Marriage Contract,' which you have been so good as to send to the United States National Museum, in response to my request, and for placing the Museum on the list to receive the publications of the Toledo Museum of Art as issued. Very respectfully yours, etc."

When we have our new building, and consequently a broadened field and greater activities, we hope to make our publications more worthy of the recognition they are receiving.

FROM THE LOUVRE AND OXFORD

Among the communications received by the Museum acknowledging the receipt of the monograph by Professor Spiegelberg, published by the Toledo Museum of Art, are the two following from the Louvre, Paris, and Oxford Universitie' respectively:

"Director Toledo Museum of Art. Monsieur: I thank you very much for the monograph of the Libbey papyrus belonging to your Museum. A most interesting publica-

tion which my former pupil, Spiegelberg, according to his habit, had not brought to my notice. Receive, Monsieur le Directeur, the expression of my kindest sentiments. E. Revillout, Department of Egyptology, the Louvre, Paris, France."

The communication from Oxford is as follows:

"Permit me to thank the Toledo Museum of Art for the very interesting monograph by Professor Spiegelberg on your papyrus, of which you have been so good as to send me a copy in an English version. I shall be much pleased when the opportunity is afforded, to show you our Egyptian treasures in Oxford. Yours very faithfully, T. D. Griffith, Department of Egyptology, Oxford."

PRESIDENT LIBBEY

Entertains at a Dinner the Great Dutch Master, Josef Israels.

President E. D. Libbey, of the Toledo Museum of Art, while at The Hague, in Holland, the past summer, had the great pleasure and honor of entertaining at dinner the dean of living painters of Holland, Josef Israels.

Israels, the greatest of the modern Dutch masters, is now in his eighty-fifth year, and is so revered by the Dutch people that when he enters a theatre the audience rises and stands until the master is seated.

Mr. Libbey owns several of Israels' works, including one of his most important canvases, Our Daily Bread. Owing to his advanced age, Herr Israels seldom participates in formal functions.

It was consequently flattering to Mr. Libbey, and an event long to be remembered by those present, that the aged master was the guest of honor at a dinner given by Mr. Libbey at the Kurhaus restaurant at Scheveningen, that most paintable Dutch village and watering place near The Hague, the scene of many of Israels' canvases.

Several art lovers were present, including Dr. Frank W. Gunsaulus, president of the Armour Institute. Speeches were made by both Mr. Libbey and Mr. Israels. It has been the artist's custom to paint a portrait of himself every ten years. The most recent of the series, just finished, and which may be his last, shows him posed before his great picture, David and Saul. It has been secured by Mr. Libbey, who will bring it to Toledo for his private collection. The portrait, when painted, was intended for the municipal gallery at The Hague, and Mr. Libbey is most fortunate in its possession.



GLASS OF 2000 YEARS AGO
From a Collection recently secured by the Museum

ANCIENT GLASS

Of Two Thousand Years Ago Added to Our Collection.

The Museum has purchased some fifty specimens of ancient glass, which will form the nucleus of what we hope to make a very comprehensive collection when we are able to move into our new building. The examples which we have been so fortunate as to secure were collected by Professor George N. Olcott, of the Department of Roman Archaeology at Columbia University, during a period of fourteen years of excavating and collecting in Italy and other countries. The earliest specimen in our possession comes from Phoenicia and dates from the eighth century B. C. Other examples date from the fifth century B. C. to the second century A. D., and come from Tyre, Nazareth, from the Hauran Desert, Syria, and from Sidon.

Our collection contains many beautiful forms, some of which are illustrated herewith. The large vase in the center of the cut, a very beautiful example, dates from the fourth century B. C. and was found in Syria. Most of the specimens display the beautiful iridescent effects common to glass which has been in existence for centuries. This iridescence was at first thought to be a quality imparted to the glass at the time of its manu-

facture. It has, however, been determined that the beautiful colors of the ancient glass are due entirely to the process of decay.

Glass was probably first made in Egypt, possibly about the year 1500 B. C. It was, however, produced by a very crude and primitive process, in which it was doubtless cast in a mold without the aid of a blow-pipe, the use of which was not discovered until many centuries later. The specimens secured by our Museum will form a very beautiful and interesting section of our permanent collections. Suitable cases are being built, and the collection will shortly be installed in one of our galleries.

COMMITTEES APPOINTED.

At the last annual meeting the President was empowered to appoint committees on building and finance in view of the new museum project so successfully launched last spring, each committee to consist of five members with the President as chairman. The committees were subsequently appointed as follows:

On Building: E. D. Libbey, Chas. S. Ashley, Arthur J. Secor, Aaron Chesbrough, and Geo. W. Stevens.

On Finance: E. D. Libbey, Wm. Hardee, Wm. J. Walding, Carl B. Spitzer, and I. E. Knisely.

OUR MUSEUM AND THE SCHOOLS

Arrangements for This Season—President Eliot's Talk to Teachers.

Last season over fifteen thousand school children listened to daily talks at the Toledo Museum of Art, on the art of ancient Egypt, and at the close of the season an exhibition of the work of the school children was held in our galleries. This year will find the Museum in even closer relation to the schools. Superintendent Van Cleve of the schools is heartily in sympathy with the work the Museum is doing, as is the new Supervisor of Drawing, Miss Lillian C. Bicknell, who comes from Columbus to take up the work in this city.

Miss Bicknell and the assistant supervisor, Miss Elizabeth Walker, have already met with the officials of the Museum and have arranged the program for the present season, which will include daily talks on the Art of Ancient Greece to the children in the sculpture gallery of the Museum. Special talks will be given on other subjects as they may be requested by the teachers.

In this connection the following extract from an address of President Eliot, of Harvard University, to the Boston teachers who made the taking of their classes to the Art Museum a part of their year's program, will be interesting. President Eliot said:

"I should like to call attention * * * to the point that this teaching through museums is not only the teaching of beauty, of grace, and of the history of artistic man; it is more than all these things. It is the teaching of morality and the teaching of the way toward happiness.

"I lately have had occasion to think a good deal about the conditions of labor in our American Society, and the saddest thing I have learned is the lack of the happy spirit of labor in the American industries. That is a most pathetic and lamentable thing. It seems to be a fact—the lack of the happy, contented, satisfied spirit in American labor.

"What is the cure for this prodigious evil?

"It is the bringing into the American industries the method and spirit of the artist. The artist rejoices in his work; it is the chief satisfaction and happiness of his life. He is not looking for pleasure outside his work; he is finding pleasure in his work.

"And what is the nature of that spring of happiness for the artist?

"It is his ideal of excellence, merit, ideal merit, perfection in his work: the bringing of the execution to the fair ideal. That is what is needed throughout all industries, and

one means of bringing into American industries this source of happiness is the kind of sowing and planting which the museums have been doing."

MUSEUM NOTES

The Museum will be open every Wednesday evening during the season, from 7:30 to 10 o'clock.

Mr. E. M. Knoblaugh, a local sculptor, has presented the Museum with a very excellent piece of his work, a bust of Taft.

Miss Grace E. Worts has been appointed Assistant Secretary and Librarian of the Museum, and has assumed her duties.

During January there will be held at the Museum an exhibition of one hundred works by the foremost American painters in water color.

Mr. and Mrs. Chas. S. Ashley have given the Museum an ancient Roman glass vase 2000 years old. It will be added to our glass collection soon to be installed.

Mr. Carl B. Spitzer has presented the Museum Library with two books: Glass, by Alexander Nesbit, and Gold and Silversmith's Work, by John Hungerford Pollen.

On Tuesday evening, January 26, the Director of the Museum will deliver an address at the Unitarian Church, Ashland Avenue. The subject to be "The Influence of Art Upon Character."

Miss Alice Waite has presented the Museum Library with four volumes of the Art Journal, beginning with 1862. We already had the years from 1876 on, and were glad to receive the early and consequently rare volumes. Miss Waite also presented an illustrated volume on the International Exhibition, London, 1862.

The following comes from the office of the Director of the Metropolitan Museum of Art, New York: "Sir C. Purdon Clarke has much pleasure in acknowledging, with thanks, the receipt of 'Museum News,' published by the Toledo Museum of Art. He will read it with interest, and begs you to accept his best wishes for its success."



A LIFE CLASS AT THE MUSEUM
Started a Number of Young Men on an Artistic Career

THEIR LIFE WORK

The Toledo Museum Inspires Some Young Men to Pursue Artistic Careers.

Five winters ago, for the accommodation of a number of young men who wished to draw from life, there was organized at the Museum an Art Students' Guild. Twenty-five young men joined the organization and sketched twice a week at the Museum, where they were provided with models and given helpful criticism. It is interesting to note that nearly all of these young men have pursued their artistic studies and a number of them now hold important positions as designers in large manufacturing establishments. Several of them are still pursuing their art studies in the schools of New York and Chicago, and one or two have gone abroad to study. One young man who has for the past five years availed himself of the opportunity for study and criticism at the Museum, has in that time, on a meager salary, saved enough money to take him to Munich, where he will continue his studies for a year and a half. So eager was he to secure the benefits of an European art education that he was willing to endure the discomforts of a steerage passage. When his intentions were made known to the Director, a sum of money was obtained, through the generosity of one of the officers of the Museum, sufficient to defray the expenses of a more comfortable passage. He

is a wise young man, however, and will, no doubt, still go steerage and apply his extra money to longer studies abroad.

It is hoped in the new Museum to finish up studio rooms in the basement where such classes and perhaps a fully equipped art school can be conducted.

TOLEDO ARTISTS EXHIBIT

During the month of December the Museum galleries will be devoted to the work of Toledo artists. A goodly number of our painters have achieved national reputations, and a most excellent showing may be expected. Another group of the younger artists who have come to the front during the past few seasons will also contribute to the interest of the display. The exhibition is also planned to reach and encourage talent hitherto unknown, and to that end all those who are doing any original work are invited to participate. The work will be passed upon by a jury of five. All entries must be delivered at the Museum on or before November 24. Blank description cards, to be filled out and affixed to the back of each picture, are now ready and will be furnished to all who may wish to enter work.

The exhibit coming before Christmas will afford members of the Museum an opportunity to make most appropriate purchases for gifts, at the same time to encourage our artists in a most substantial manner. The exhibition will open about December 1.

PREHISTORIC OHIO HANDICRAFT

Senator Lamb Presents the Museum Library With a Valuable Work.

Senator Sylvester Lamb has presented the Museum library with The Archaeological History of Ohio, by Gerard Fowke. The volume, covering as it does the story of prehistoric man in our state from the time of the Mound Builders onward, is a most valuable addition to our books on American archaeology. We have the fifteen volumes issued since 1887 by the Ohio Archaeological Society, and thirty volumes published by the U. S. Bureau of Ethnology, together with other valuable works on the North, South and Central American Indians. These fine records of races soon to be extinct, will, as the years go on, form a most valuable section of our fine reference library.

THE PAPYRUS LIBBEY

Continues to Attract Attention—The Library of Congress Asks for Copies.

The following communications from the Congressional Library, explaining themselves, will be interesting as illustrating the careful attention given to matters coming within the province of a government institution of which all Americans are justly proud:

“Washington, D. C., Sept. 8, 1908.

“Director Toledo Museum of Art.

“Dear Sir: Our attention has been called to the following publication issued by you, which appears not to be in the Library of Congress:

“Spiegelberg, W.—Papyrus Libbey, an Egyptian marriage contract.

“Could you spare us a copy of it? We feel the freer to ask, as this is the National Library, to which investigators, especially bibliographers, look for complete files of all valuable contributions to knowledge. Where we can complete our files through the regular trade channels, we do so, but in cases such as this we are dependent upon the courtesy of the author or publisher.

“The enclosed frank will bring the copy to us free of postage, in case our request for it can be complied with.

“Very truly yours,

“HERBERT PUTNAM,

“Librarian of Congress.”

“September 12, 1908.

“Dear Sir: In behalf of the Joint Committee of both Houses of Congress on the Library, I have the honor to acknowledge the receipt of ‘Papyrus Libbey, an Egyptian Marriage Contract; a monograph by W. Spiegelberg,’ two copies, presented by the Toledo Museum of Art to the Library of Congress.

“Very respectfully, your obedient servant,

“HERBERT PUTNAM,

“Librarian of Congress.”

THE ATHENA SOCIETY

Elects Officers and Commences Its Season's Study.

The first meeting of the Athena Society, for the season of 1908 and 1909, was held on Monday afternoon, October 5, at half after two, in the studio at the Museum of Art, at which time occurred the annual election of officers as follows: Mrs. George W. Stevens, president; Miss Ivison Scott, vice-president; Mrs. Alvin B. Tillinghast, secretary and treasurer; Miss Caroline Morgan, Mrs. Marie Osthaus Griffith, Miss Lulu Snell, Miss Anna Thorne, Miss Elizabeth Caine, Mrs. Flora M. Stahl and Miss Emelie Koch, executive committee.

The program committee has arranged a most interesting season of Spanish Art. Mrs. Kate Brainard Lamb gave an instructive and graceful talk on Spain, as an introduction to the year's study. Mrs. Roy Spencer led the discussion of current events, after which tea was served. “The Spanish Schools: Seville, Madrid and Valencia,” is the subject of Miss Ivison Scott's talk at the second meeting at the home of Mrs. H. E. Simon Monday afternoon, November 2.

The members who paint are getting ready for the exhibition of the Toledo Artists, to be held at the Museum during December.

TWO WONDERFUL GIFTS

And How They Came to the Metropolitan From Unexpected Sources.

Surely it is the unexpected that always happens, and when we get our new building things will happen to us. The story of two unexpected gifts to the Metropolitan Museum of Art is told in the following article from the American Art News:

“The art world generally has been astonished and delighted by the announcement of the great legacy of the late Frederick Chester Hewitt, of Owego, N. Y., to the Metro-

politan Museum. By the terms of the will the museum receives \$1,500,000 of the more than \$4,000,000 in bequests specified, and becomes residuary legatee. The entire estate is estimated to be worth at least \$15,000,000.

"This benefaction brings to public notice a remarkable character, a collector and a recluse. Like Jacob Rogers, the eccentric locomotive builder of Paterson, N. J., Mr. Hewitt was an aged bachelor. Neither of them had communicated any hint of his intention to the trustees, and the announcement of the Hewitt gift was a surprise to every official of the museum.

"Jacob Rogers went to the museum once, and was so politely received by an attache that he decided there and then to make the art repository his principal legatee. The intention of Mr. Hewitt was interrupted for a time by the letter "s," and so sensitive and peculiar was he that this consonant might have been the means of the museum failing to get the splendid endowment which it is to receive.

"He was a business friend of Mr. Kaidenburg, a dealer in carved ivories and art works.

"Mr. Hewitt," said Mr. Kaidenburg, "returned from the museum much impressed. 'It is a remarkable institution,' he commented, 'and it certainly should be encouraged in every way possible. It is doing a great work for the people.' Late last spring he asked me if I know the legal name of the museum, and I suggested that if he had any idea of giving anything it would be better to send for the form of bequest. He said he did not care to do so himself, so he asked me to attend to the matter for him. I wrote, asking the museum authorities to send such information to him at Owego. He came to the city several weeks later and asked if I had written, as he had not received any word. I called the attention of the director to my previous letter and received word that the information had been sent to Owego. Again I wrote, calling attention to the difference between Oswego and Owego, and Mr. Hewitt received the information he required. This was between two and three years ago."

"Mr. Hewitt was sixty-nine years old. His interest in art and in charitable projects dated back to ten years ago. He became a regular visitor to the galleries of the American Art Association about that time, and those who attended sales there may remember him as a man of grave demeanor who slightly resembled Richard Croker.

"Brusque as he was to those who did not know him or understand him, Mr. Hewitt was of a kindly and generous nature."

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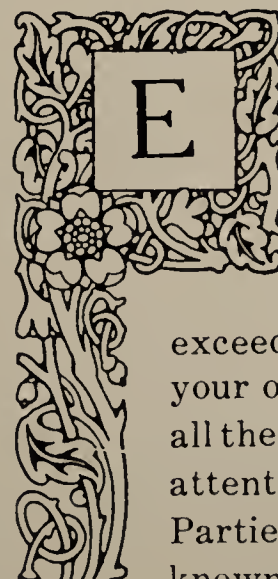
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WINNER OF LIBBEY PRIZE

Will be a Teacher at Art School—Other Teachers Appointed.

The Toledo School of Art, which has just entered upon its third annual season, has selected the following staff of teachers for the present season.

The director, Miss Lenna Qualley, will have charge of drawing and painting from life, composition, illustration and the antique. Miss Qualley has been honored by having her work hung in the Paris salon, at the American Art Association in Paris, St. Louis World's Fair, at the Chicago Art Institute, and other art centers.

The school has been fortunate in securing as a teacher of designing and modeling, Miss Gertrude Low, who comes from the Glasgow School of Art, Scotland, with excellent recommendations. Miss Low was a teacher of art in the schools of Glasgow.

Marie Osthaus Griffith, who will teach still life in oil and water colors and outdoor sketching, is a member of the Toledo Society of Artists, Athena Society, and the Society of Western Artists, and she has exhibited yearly at the art museums of Chicago, St. Louis, Cincinnati, Detroit and Toledo.

Miss Maud Wetmore will have the daily life sketch class. Miss Wetmore pursued her studies at the Museum of Art classes and at the Toledo Art School, where she received first honorable mention in last year's prize contest.

Miss Isabel Kuhlman will have antique and Saturday juvenile classes. She is another product of the school, and last year won the E. D. Libbey prize.

Besides many other classes, there will be conducted a special Saturday class in drawing, painting and modeling, from 9 a. m. to 12 m. The attendance so far this season has been promising.

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BUSINESS GIRLS' NIGHT

On the evening of November 2, the Museum of Art will be open to the business girls of Toledo free of charge. At that time there will be a very interesting exhibition hung, Mrs. Stevens will give a short talk explaining the pictures, and light refreshments will be served in the studio. On Business Girls' nights last season the attendance averaged from 150 to 200 each evening. The wage earning girls in the city have been encouraged to take a lively interest in the Museum and its work, and that interest was manifested substantially when, during the recent building campaign, these girls organized a committee and added a considerable sum to the fund.

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